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VOCAL SCORE

(REVISED EDITION)

OF

THE

YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

| | | | | |
|--------------------|--------------------|--|------------------------|--------------------|
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THE YEOMEN OF THE GUARD;
OR,
THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERYLL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his Son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Jailor and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND ..

FIRST CITIZEN

SECOND ..

ELSIE MAYNARD (*a Strolling Singer*)

PHEBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

SCENE Tower Green.

Date.—16th Century.

26297

THE YEOMEN OF THE GUARD.

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The Yeomen of the Guard;

REVISED EDITION.

or, THE MERRYMAN AND HIS MAID.

Written by
W. S. GILBERT.

OVERTURE.

Composed by
ARTHUR SULLIVAN.

Allegro brillante e maestoso.

PIANO. *ff* Brass. *marcato*

Viol. *brillante* *ff*

Clar.
p

Viol. & Fag.

Ob. Viol.
p

p

Ob.
p

F1.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with some notes beamed together. The key signature has two flats.

Second system of the musical score. It includes a Violin part (Viol.) in the upper right. The piano part continues with complex chordal textures and some melodic movement in the bass line.

Third system of the musical score, showing further development of the piano accompaniment with dense chordal structures.

Fourth system of the musical score. It introduces a Brass section (Brass.) and a Violin part (Viol.). The piano part features a *pp* (pianissimo) dynamic marking.

Fifth system of the musical score. The piano part includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The violin part has a melodic line.

Sixth system of the musical score. It features a *ff* (fortissimo) dynamic marking and the instruction *TUTTI.* (Tutti). The piano part has a *f* (forte) marking at the beginning of the system.

First system of piano accompaniment. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note bass line.

Second system of piano accompaniment. The right hand continues with chordal textures, and the left hand has a more active bass line. A *pp* (pianissimo) dynamic marking is present. The word "Strings." is written above the right-hand staff.

Third system of piano accompaniment. The right hand has a melodic line with slurs, and the left hand provides harmonic support. A *Clar.* (Clarinet) part is indicated above the right-hand staff.

Fourth system of piano accompaniment. The right hand features a melodic line with a trill (*tr*) and a slur. The left hand continues with a bass line. An *Ob.* (Oboe) part is indicated above the right-hand staff.

Fifth system of piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand continues with a bass line.

Sixth system of piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand continues with a bass line. A *Fl. & Ob.* (Flute and Oboe) part is indicated above the right-hand staff.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some chords. There are some accidentals, including a sharp sign in the bass staff.

Second system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some chords. There are some accidentals, including a sharp sign in the bass staff. The word "cresc." is written in the bass staff.

Third system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some chords. There are some accidentals, including a sharp sign in the bass staff. The word "Viol." is written above the treble staff, and "f" and "marcato" are written in the bass staff.

Fourth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some chords. There are some accidentals, including a sharp sign in the bass staff.

Fifth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some chords. There are some accidentals, including a sharp sign in the bass staff. The word "sw." is written in the bass staff.

Sixth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some chords. There are some accidentals, including a sharp sign in the bass staff. The word "Clar." is written above the treble staff, and "p" is written in the bass staff.

Viol. Ob.

dim.

Clar. p pp

sempre dim

Viol.

Ra. * Ra. * Ra. * Ra. *

Ra. pp Ra. pp Ra. pp Ra. pp *

Viola. pp

Ra. Ra. Ra. *

Ob & Clar. Trombe. Fl. & Ob.

pp pp

Wood wind *mf*

p Strings

cresc.

cresc.

p

cresc.

p Cor.

Wo. * *Wo.* *

Wo. * *Wo.* * *Wo.* *

p Tromba. *cresc. molto*

First system of musical notation. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings: *cresc. molto* and *ff*. The word *TUTTI.* is written above the piano staff, and *con fuoco* is written above the vocal staff. The system concludes with a *V* (ritardando) marking.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment features several *V* markings. The instruction *sempre con fuoco* is written above the piano staff.

Third system of musical notation. It continues the vocal and piano parts. The instruction *con fuoco* is written above the piano staff.

Fourth system of musical notation. It continues the vocal and piano parts, ending with a *V* marking.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth notes. There are several slurs and accents. A dynamic marking of *fff* is present in the right hand. Below the bass staff, there are markings: *rit.* under the first measure, a vertical line with a downward-pointing arrow under the second measure, and an asterisk (*) under the third measure.

Second system of musical notation, continuing the grand staff from the first system. It maintains the same key signature and complex rhythmic texture. The notation includes various note values and rests, with some notes beamed together.

Third system of musical notation. The upper staff contains a dense, rapid sixteenth-note passage. The lower staff continues with a similar rhythmic complexity, featuring many slurs and accents. The dynamic *fff* is maintained.

Fourth system of musical notation. The upper staff shows a continuation of the rapid sixteenth-note texture. The lower staff has a more varied rhythmic pattern. There are several slurs and accents. At the end of the system, there is a double bar line. Below the bass staff, there are markings: *rit.* under the second measure, an asterisk (*) under the third measure, *rit.* under the fourth measure, and another asterisk (*) under the fifth measure.

Act I.

No. 1.

INTRODUCTION & SONG.—(Phœbe.)

We must find a way to save
him yet

Allegretto non troppo.

PIANO.

The first system of musical notation for the piano introduction. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a forte dynamic marking 'f'. The upper staff features a series of chords and eighth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

The second system of musical notation. It continues the piece with similar chordal textures and rhythmic patterns in both staves. The upper staff has some sixteenth-note runs, and the lower staff continues with a steady accompaniment.

The third system of musical notation. The upper staff shows more complex chordal structures, and the lower staff maintains the accompaniment. The dynamics remain consistent with the previous systems.

The fourth system of musical notation. This system is characterized by a prominent sixteenth-note figure in the lower staff, which is repeated across the system. The upper staff has a more static accompaniment. A piano dynamic marking 'p' is visible at the end of the system.

The fifth and final system of musical notation on this page. It concludes the introduction with a final chord in the upper staff and a sustained accompaniment in the lower staff.

PHOEBE.

1. When

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the second measure of the piano part.

The second system continues the musical score with the following lyrics: "maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops". The vocal line contains a series of eighth and quarter notes. The piano accompaniment continues with its characteristic rhythmic pattern.

The third system continues with the lyrics: "fill her eyes, And to all questions she re-plies, With a sad "heigh - ho!". The vocal line features a melodic line with some slurs. The piano accompaniment provides harmonic support.

The fourth system concludes the piece with the lyrics: "'Tis but a lit-tle word- "heigh - ho!". A tempo marking of *meno mosso* is placed above the vocal line. The vocal line ends with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment ends with a final chord.

a tempo

So soft, 'tis scarcely heard— "heigh-ho!" An i - dle breath— Yet

life and - death May hang up - on a maids "heigh - ho!"

C

An i - dle breath— Yet life and death May hang up - on a maids "heigh - ho!"

2. When maid-en loves, she mopes a-part, As owl mopes on a

p

tree; Al-though she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah mel"

meno mosso

'Tis but a fool-ish sigh- "Ah mel" Born but to droop and die- "Ah mel"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah

me!" Yet all the sense Of e - lo - quence Lies hid - den

in a maid's. "Ah me!" "Ah me!" "Ah me!"

Yet all the sense Of e - lo - quence Lies hid - - den in a maid's "Ah

me!"

No. 2. DOUBLE CHORUS.—(People and Yeomen, with Solo Baritone.)

Allegro vivace.

PIANO.

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*. Features triplets and slurs.

Second system of piano introduction. Treble clef, bass clef. Features triplets and slurs.

Vocal introduction for PEOPLE. Treble clef. Dynamics: *f*, *staccato*. Lyrics: "Tow - er war - ders,"

Piano accompaniment for the first vocal line. Treble clef, bass clef. Dynamics: *f*. Features triplets and slurs.

Vocal introduction for the second vocal line. Treble clef. Dynamics: *f*, *staccato*. Lyrics: "Tow - er war - ders,"

Piano accompaniment for the second vocal line. Treble clef, bass clef. Dynamics: *f*. Features triplets and slurs.

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,
 Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

Of our glo-ry Each a bold, a bold con- tri - bu - to - ry!

Of our glo-ry Each a bold, a bold con- tri - bu - to - ry!

A

f

YEOMEN.
TENORS.

In the au - tumn of our life, Here— at rest in am - ple

BASSES.

In the au - tumn of our life, Here— at rest in am - ple

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

B
In the eve - ning of our day, With the sun of life de - cli - ning,

In the eve - ning of our day, With the sun of life de - cli - ning, We re -

We re-call with out re-pi-ning All the heat of by-gone noon,
 - call with - out re - pi-ning All the heat of by-gone noon,

We re-call with out re-pi-ning, All the heat, We re -
 We re - call with - out re - pi-ning, All the heat, We re -

un poco rall.
 - call, re-call All the heat of by-gone noon.
un poco rall.
 - call, re-call All of by-gone noon.
un poco rall.
a tempo f

Piano introduction for the first system, featuring a treble clef staff with a whole note chord and a bass clef staff with triplet eighth notes.

C SOLO, 2nd YEOMAN.

This the au - tumn of our life, — This the eve - ning

Piano accompaniment for the second system, starting with a piano (*p*) dynamic marking.

of — our day; Wea - ry we — of bat - tle strife, —

Piano accompaniment for the third system, continuing the musical texture.

Wea - ry — we — of — mor - - - - - tal fray. But our

Piano accompaniment for the fourth system, ending with a fermata on the final chord.

year_ is not so spent, And our days_ are not so fa - ded,

But that we with one consent, Were our lov - ed land in - va - ded,

Still would face a for - eign foe, As in days of long a - go, Still would

face a for - eign foe, As in days of long a - go, As in

days_ of long a - go, As in days_ of_ long a -

p *colla voce* **E**

YEOMEN.

- go. Still would face a for - eign foe, As in days of long a -

Still would face a for - eign foe, As in days of long a -

f a tempo

PEOPLE.

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.

TENORS. *sost.*

This the au - tumn of our life, _____

BASSES. *sost.*

This the au - tumn of our life, _____

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing! —

This the eve - ning of _____ our day,

This the eve - ning of _____ our day,

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:
 Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Wea - ry we — of bat - tle strife —
 Wea - ry we — of bat - tle strife —

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -
 To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - - ry — we — of — mor - - - - - tal
 Wea - - ry — we — of — mor - - - - - tal

C

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -
 - to - ry! To the sto - ry Of our glo - ry Each a hold con - tri - bu -

fray. This the au - - - tumn = of our life,
 fray. This the au - tumn of our life, This the eve - ning of our

f

-to - ry! Each a bold con - tri - bu - to - ry!
 -to - ry! Each a bold con - tri - bu - to - ry!

— This the eve - ning of our day.
 day, This the eve - ning of our day.

Dame Carruthers! ... notes dim to me ...

No 3.

SONG with CHORUS.— (Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.

DAME CARRUTHERS.

1. When our gal.lant Normanfoes Made our mer.ry land their own, And the
 2. With - in its wall of rock The flow.er of the brave Have

Sax.ons from the Con.quer.or were fly - ing, At his bid.ding it a.rose, In its
 perished with a con.stan.cy un - sha - ken. From the dun.geon to the block, From the

pan - o - ply of stone, A sen - ti.nel un.liv - ing and un - dy - ing. In -
 scaffold to the grave, Is a jour - ney ma - ny gal - lant hearts have ta - ken. And the

- sen - si - ble, I trow, As a sen - ti - nel should be, Tho' a queen to save her head should come a -
wick - ed flames may hiss Round the he - roes who have fought For con - science and for home in all its

- su - ing; There's a le - gend on its brow That is e - lo - quent to me, And it
beau - ty; But the grim old for - ta - lice Takes lit - tle heed of aught That

tells of du - ty — done — and du - ty do - - - ing,
comes not in the — mea - sure of its du - - - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "men may bleed and men may burn, O'er Lon - don town and its". The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A triplet of eighth notes is marked with a '3' above it in both the vocal and piano parts.

gold - en hoard I keep - my - si - lent - watch and ward!?"

TENORS & BASSES, *p*

The

The second system of the musical score. The vocal line continues with the lyrics "gold - en hoard I keep - my - si - lent - watch and ward!?" and then has a rest for "TENORS & BASSES, *p*". The piano accompaniment continues with the same rhythmic pattern. A large slur covers the piano accompaniment for the first two measures of this system. The word "The" appears below the piano part.

O'er Lon - don town and all its hoard,

cresc.

screw may twist and the rack may turn, And men may bleed and

p *cresc.*

The third system of the musical score. The vocal line has a rest for "O'er Lon - don town and all its hoard," followed by the lyrics "screw may twist and the rack may turn, And men may bleed and". The piano accompaniment continues. A triplet of eighth notes is marked with a '3' above it. The dynamic marking *p* (piano) is at the start of the piano part, and *cresc.* (crescendo) is marked in both the vocal and piano parts.

O'er Londontown and all its hoard
men may burn, O'er Lon - don town and its gold - en hoard I

f

mf

I keep my si - - lent, si - - lent watch and ward!
keep — my si - - lent watch — and ward!

f

2. *rall.*
si - - lent - watch - and ward!
watch — and ward!

rall.

p

3

No. 4. Phoebe - TRIO.-(Phoebe, Leonard and Meryll.)
Leonard: Stay my blessing to
dear, dear Leonard

Allegretto un poco agitato.

VOICE. PHOEBE.

A - las! I wa - ver to and fro - Dark

PIANO.

dan - ger hangs up-on the deed! Dark dan - ger hangs up-on the deed!

LEONARD.

Dark dan - ger hangs up-on the deed!

MERYLL.

Dark dan - ger hangs up-on the deed!

LEONARD.

The scheme is rash and well - may fail; But ours are not the

hearts— that—quail— The hands that shrink—the checks that pale In hours—

cresc. *f*

No, ours are not the hearts that
 of need! No, ours are not the hearts that
 No, ours are not the hearts that

rit. *

quail, The hands— that shrink, the checks— that—pale, The hands—that
 quail, The hands that shrink, the checks that pale, The hands that
 quail, The hands that shrink, the checks that pale,— that

cresc.

shrink, — the checks that pale In hours — of need!

shrink, — the checks that pale In hours — of need!

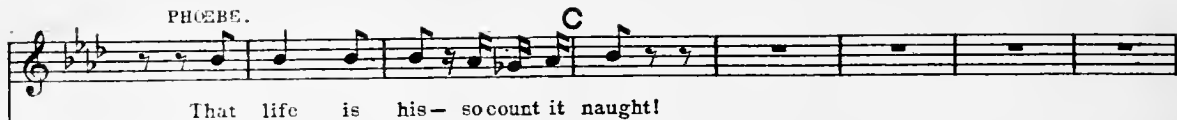
pale, — the checks that pale In hours — of need!

MERYLL.

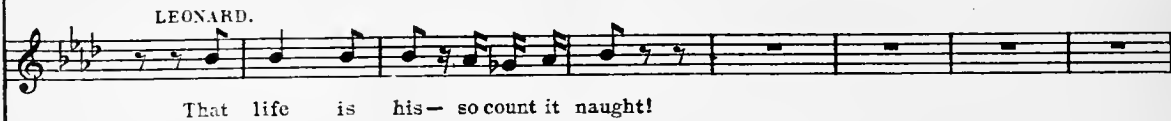
The

air I breathe to him I owe: My life is his — I count it naught!

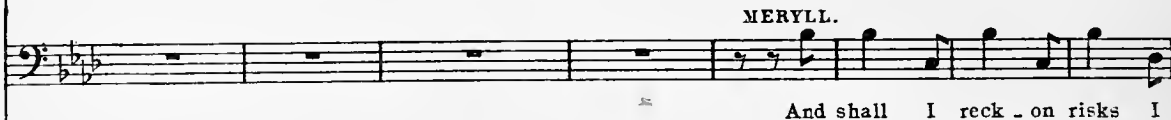
PHOEBE.



LEONARD.



MERYLL.



D

PHOEBE & LEONARD.

And shall we reck - on risks we run - To save

- thy thought!

* *Al.*

*

the life of such an one?

Un - wor - thy thought!

MERYLL.

Un - wor - thy thought

E

Un - wor - thy thought!

Un - wor - thy thought!

PHOEBE.

We may suc - ceed - who can fore - tell? May heaven help our hope -

LEONARD.

We may suc - ceed - who can fore - tell? May heaven help our hope -

MERYLL.

We may suc - ceed - who can fore - tell? May heaven help our hope -

May heaven help our hope -

May heaven help our hope -

May heaven help our hope -

8

Ad.

fare - well!

fare - well!

fare - well!

** Ad.*

** Ad.*

May ——— heaven ———
May ——— heaven ———
May ——— heaven ——— help our hope ———

dim.
* *ad.*

help ——— our hope ——— fare ——— well!
help ——— our hope ——— fare ——— well!
help ——— our hope ——— fare ——— well!

p
*

* *ad.*

*the melody is from a... it will have
to... in such a... both*

No 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE. 

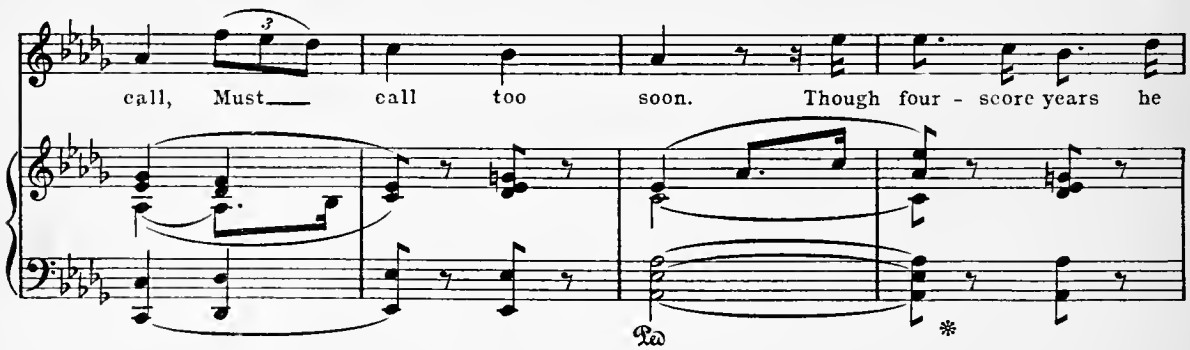
PIANO. 

1. Is life a

boon? If so, it must be - fal That Death, when e'er he



call, Must— call too soon. Though four - score years he



give, Yet one would pray to live— An - o - ther moon! What



kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. *a tempo*

in Ju - ly? I might have had to die, — Per -

colla voce

- chance, in June! I might have had to die, — Per - chance, in

p

June!

f *p*

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done _____ with it;

Soon _____ as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

rall. un poco

cap - tured fu - gi - tive, My life most glad - ly — give - I

colla voce

a tempo

might have had to live — An - o - ther morn! I

might have had to live, — to live An - o - ther morn!

colla voce

p

f

about - turn on to find them a side at such short notice - brass the last shown being -

No 6.

CHORUS-(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO.

First system of piano accompaniment for the chorus, featuring a treble and bass staff with a forte (f) dynamic marking.

Second system of piano accompaniment for the chorus.

Third system of piano accompaniment for the chorus.

1st & 2nd SOPRANOS.

A Here's a man of jol-li - ty,

Give us of your qual - i - ty,

TENORS & BASSES.

Here's a man of jol-li - ty,

Jibe, joke, jol - li - fy!

Give us of your qual - i - ty,

Jibe, joke, jol - li - fy!

Piano accompaniment for the vocal parts, featuring a treble and bass staff with a forte (f) dynamic marking.

Come fool, fol - li - fy! *unis.* If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,
 Come fool, fol - li - fy! *unis.* If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment
 In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.
 In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

B Banish your ti.mid.i - ty, And with all ra.pid.i - ty

Give us quip and quid.di - ty- *unis.*
Give us quip and quid.di - ty-

Wil - ly - nil - ly, O! Riv - er none can mol.li - fy;- In - to it we throw
Wil - ly - nil - ly, O! Riv - er none can mol.li - fy;- In - to it we throw

Fool who does .n't fol.li - fy, Cock who does.n't crow! Ban.ish your ti.mid.i - ty,
Fool who does .n't fol.li - fy, Cock who does.n't crow! Ban.ish your ti.mid.i - ty,

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O!

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O!

Dialogue through.

pp

play under dialogue

Turn on Elgar's Works

All - Day - the Wren - man - his maid.

No 7.

DUET:- (Elsie and Point.)

11104

Allegro con brio.

PIANO.

Red. * Red. * Red. * Red. *

POINT.

ELSIE.

I have a song to sing, O! — Sing me your song, O! —

Red. *

POINT.

It is sung to the moon By a love-lorn loon, Who

Red. * Red. *

fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose

Red. * Red. * Red. *

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

Red. * Red. * Red. * Red. *

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

pp Red. *

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

Red. * Red. *

la - dye! 2. I have a song to sing, O!

ELSIE.

Red. *

POINT. ELSIE.

What is your song, O? _____ It is sung with the ring Of the songs maids sing Who

* Ped. *

love with a love life - long, O! It's the song of a mer-ry-maid, peer-ly proud, Who lov'd a lord, and who

* Ped. * Ped. * Ped. *

laugh'd a - loud At the moan of the mer-ry-man, mop - ing mum, Whose soul was sad, and whose

* Ped. * Ped. * Ped. *

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

* Ped. * Ped. *

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

pp

Red.

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Red. * Red. * Red.

POINT. ELSIE. POINT.

3. I have a song to sing, O! Sing me your song! O! It is

sung to the knell Of a church - yard - bell, And a dole - ful dirge ding dong, O! It's a

Red. *

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the

Ped. * Ped. * Ped. * Ped. *

hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laugh'd a-loud At the

Ped. * Ped. * Ped. * Ped. *

moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose glance was glum, Who

Ped. * Ped. * Ped. * Ped. *

sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye! Heigh-dy!

Ped. * Ped. * Ped. * Ped. *

Heigh - dy! mis - e - ry me, lack - a - day - dee! He sipped no sup, and he craved no crumb, As he

sighed for the love of a la - dy

ELSIE.
4. I have a song to sing. O!

POINT.

Sing me your song O! _____

ELSIE.
It is sung with a sigh And a tear in the eye, For it

tells of a right - ed wrong, O! It's a song of the mer - ry - maid, once so gay. Who

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly horn Who turned up his no-ble

* Ped.

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

Ped. * Ped.

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose

Ped. * Ped.

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!

Ped. * Ped.

BOTH

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he

1st SOPRANOS

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he

2nd SOPRANOS

Oo

TENORS & BASSES

Oo

Faster

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

Ah!

Ah!

Faster

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

No. 8.

TRIO.—(Elsie, Point, and Lieutenant.)

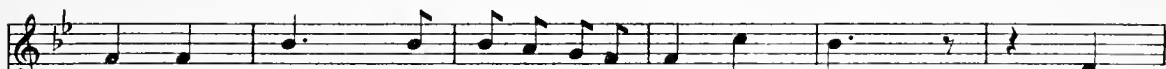
int- For my part I can see it is your duty to ask

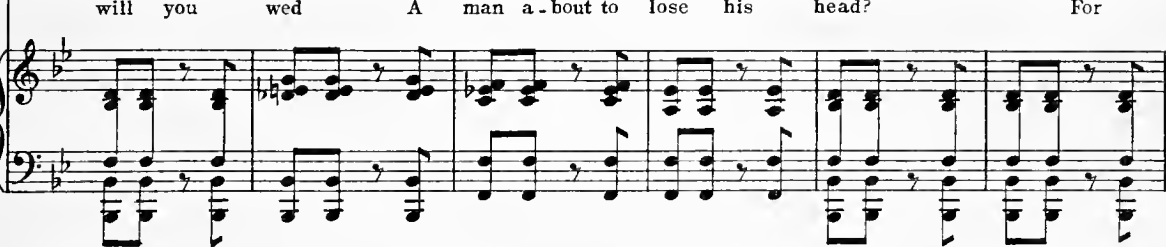
Allegro vivace.

LIEUTENANT.

VOICE. 
 How say you, mai - den,

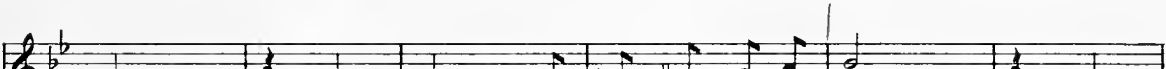
PIANO. 


VOICE. 
 will you wed A man a - bout to lose his head? For

PIANO. 

VOICE. 
 half an hour You'll be a wife, And then the dower Is yours for

PIANO. 

VOICE. 
 life. A head - less bride-groom why re - fuse? If

PIANO. 

truth the po - ets— tell, Most bride - grooms, ere they

mar - ry, lose Both head and heart as well! A

strange pro - po - sal you re - veal, It al - most makes my sen - ses

reel. A - las! I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My mo - ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

POINT.
thing! Tho' as a gen'ral rule of life I dont al - low my prom-ised wife, My

Ra *

love-ly bride that is to be, To mar - ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earnd' grave,

With - in the hour is du - ly laid, Oh - jee - tion I will

waivel Yes, oh - jee - tion I will waivel

ELSIE.

POINT. Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

LIEUT. Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

- to you! Oh, temp - ta - tion,
 - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver
 - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

Oh, *Hand over heels!* *f* *temp*-

Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Head o-ver heels, Head o-ver heels,

8

f *temp*

- ta - tion, Oh, *temp* - - -

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head

temp

- ta - - - tion,

heels, Head o - ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

o - ver heels, Head o - ver heels, Head o-ver heels, Head o-ver heels,

temp

Oh, tempta - tion
 heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver heels!
 Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver, o-ver heels!

Ad * *Ad* *

Più lento
p
 Temp - ta - tion, oh, temp - ta - tion!
p
 Temp - ta - tion, oh, temp - ta - tion!
p
 Temp - ta - tion, oh, temp - ta - tion!

Più lento
p *p* *p*

Ad *

Ad * *Ad* *

No. 9.

RECIT & SONG-(Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For low-ly

folk And men of rank. I ply my

craft And know no fear, But aim my shaft At prince or

peer. At peer or prince — at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

1. I've wisdom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no ac - a - dem - ic rule; You may find it in the jeering of a
up-start I can with - er with a whim, He may wear a mer - ry laugh up - on his

jest, Or dis - til it from the fol - ly of a fool. I can
lip, But his laugh - ter has an ec - ho that is grim! When they're

teach you with a quip; if I've a mind; I can trick you in - to learning with a
offer'd to the world in mer-ry guise, Un - pleasant truths are swallowed with a

laugh; Oh win-now all my fol - ly, fol - ly, fol - ly, and you'll find A
will - For he who'd make his fel - low, fel - low, fel - low-creatures wise Should

grain or two of truth a-mong the chaff! Oh win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
al - ways gild the phil - o - sophic pill! For he who'd make his fel - low, fel - low, fel - low-creatures wise Should

grain or two of truth a-mong the chaff!
al - ways gild the phil - o - sophic pill!

1. 2. I can

No 10.

RECIT. and SONG.- (Elsie.)

Moderato.

RECIT.

VOICE.

PIANO.

'Tis

a tempo

dore! I am a bride! Oh, lit - tle ring, That bear - est in thy

p a tempo

cir - clet all - the glad - ness That lov - ers - hope for, and that po - ets

sing, What bringest thou to me but gold and sad - ness?

A bridegroom all un-known, save in this wise, To-day he dies! To-day, a-las, he

Allegro un poco agitato.

dies! Though tear and long-drawn sigh

Ill fit a bride, — No sad-der wife than I The

whole world wide! Ah me! Ah

mel Yet maids there be Who would consent to

Ped. *

lose The ve - ry rose of youth, The flow' of

life, To he, in hon - est truth, A wed - ded wife,

No mat - ter whose! No mat - ter whose!

Ped. * *Ped.* *

Ah me, what pro - fit we, O maids that sigh, _____ Though

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

gold, _____ tho' gold should live, If wed - ded love _____ must

poco rall.

cresc. *colla voce* *f* *mp*

♩. *

die?

a tempo *f* *p*

♩. *

Er half an hour has rung, A wi - dow I! _____

♩. *

Ah heaven, he is too young, Too brave to die! Ah

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'Ah heaven, he is too young, Too brave to die! Ah'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

mel Ah mel Yet

The second system continues the musical piece. The vocal line has lyrics 'mel Ah mel Yet'. The piano accompaniment includes a section marked with a 'tr.' (trill) and a '*' symbol, indicating a specific performance instruction. The musical notation includes various ornaments and dynamic markings.

wives there be So wea - ry worn, I trow, That they would scarce complain,

The third system of music features the vocal line with lyrics 'wives there be So wea - ry worn, I trow, That they would scarce complain,'. The piano accompaniment continues with a consistent rhythmic accompaniment.

So that they could In half an hour at - tain To wi - dow - hood,

The fourth system concludes the page with the vocal line lyrics 'So that they could In half an hour at - tain To wi - dow - hood,'. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

No mat - ter howl No mat - ter

Ped. * Ped. *

howl O wea - ry wives, Who

Ped. * Ped. * Ped. *

wi - dow - hood would win, Re - joice

Ped. * Ped. * Ped. * Ped. * cresc.

poco rall.
re - joice, that ye have time To wea - ry in!

colla voce **f** *mp* **p**

Ped. *

O wea - ry

Ad. * *Ad.* * *Ad.* *

wives, Who wi - dow - hood would win, Re - joice,

Ad. * *Ad.* * *Ad.* *

Ossia.

- joice, O wea - ry, wea - ry wives, re -

re - joice, re - joice, O wea - ry, wea - ry wives, re -

brill.

f *f* *f*

Ad. * *Ad.* *

- joice!

- joice!

ff

Ad. *

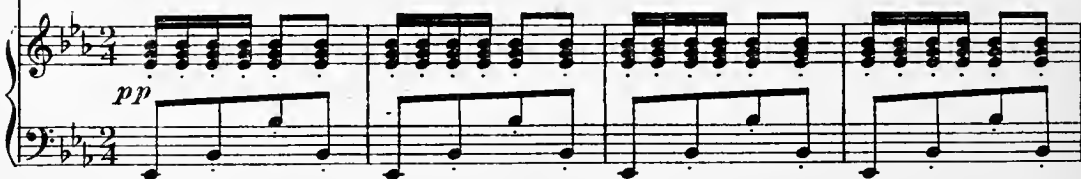
Woe - Ay - want thou my bride -
 Praise - Oh how I am bound to thee -

No 11.

SONG - (Phoebe.)

Allegro grazioso.

VOICE.  *pp*

PIANO. 

Were I thy bride, Then

 all the world be - side Were not too wide To hold my wealth of love - Were



 I thy bride! Up - on thy breast My



 lov - ing head would rest, As on her nest The ten - der tur - tle dove - Were



I thy bride! This heart of mine Would

ff *

be one heart with thine, And in that shrine Our hap-pi-ness would dwell— Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re-bel— Were

I thy bride! The sil - v'ry flute, The

me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo - Were

I thy bride! The sky - lark's trill Were

but dis - cord - ance shrill To the soft thrill Of woo - ing as I'd woo -

Were I thy bride The

ro - se's sigh Were as a car - rion's cry To lul - la -

pp

Ped. * *Ped.* * *Ped.* *

- by Such as I'd sing to thee, Were I thy

Ped. * *Ped.* * *Ped.* *

bridel A fea - ther's press Were

Ped. * *Ped.* * *Ped.* *

lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm

Ped. * *Ped.* * *Ped.* *

not thy bridel

Ped. *

FINALE.—ACT I.

Allegro maestoso.

PIANO.

tr

brillante.

sf

sf

A TENORS, *unis.*
 CHORUS OF YEOMEN,
 BASSES, *unis.*

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

shout on shout and cheer, on cheer, Hur-rah! Hur-rah! Hur-rah!

dim.

B MERVLL.

Ye Tow - er War - ders, nursed in war's a-larms,

p

Suck - led on gun - pow - der and wear'd on glo - ry, Be -

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry! For - give his a - ged fa - ther's

pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

TENORS.
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

BASSES.
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

ff

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

Wel-come to the grim old Tower: To the
 Wel-come to the grim old Tower: To the

wel - come
 Tow - er, wel - come thoul
 Tow - er, wel - come thoul

D FAIRFAX.
 For-bear, my friends, and spare me this o - va - tion: I have small claim to such con - si - der -

- a - tion: The tales that of my pro-w-ess are nar - ra - ted Have been pro-di-gious-ly ex-ag-ger-

FAIRFAX.

- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.

BASSES.

'Tis

'Tis

ev - er thus! Wher - ev - er va - lour true is found, True

ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

p

rall.

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Standardlost in last cam-

p

- paign, Res-cue it at dead-ly pe-ri! Bear it safe-ly back a-gain?

Leo.nard

Leo.nard

E

2nd YEOMAN. Didst thou not, when pri-soner

Mer-yll, at his pe-ri! Bore it safe-ly back a-gain!

Mer-yll, at his pe-ri! Bore it safe-ly back a-gain!

ta-ken, And debarr'd from all es-cape, Face, with gal-lant heart un-sha-ken, Death in

most ap-pall-ing shape?

CHORUS OF MEN.

Leo-nard Mer-yll faced his pe-ri-l, Death in most ap-pall-ing
 Leo-nard Mer-yll faced his pe-ri-l, Death in most ap-pall-ing

FAIRFAX.

Tru-ly I was to be pit-ied, Hav-ing but an hour to live,

shape!
 shape!

I re-luc-tant-ly sub-mit-ted, I had no al-ter-na-

rall.

-tive! Oh! the tales that are nar-ra-ted Of my deeds of der-ring-

p

do. Have been much ex-ag-ger-a-ted, Ve-ry much ex-ag-ger-

a-ted, Scarce a word of them is true! Scarce a word of-them is

true!

f TENORS.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted. Could not be ex-ag-ger-

f BASSES.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

più f

FAIRFAX.
Scarce a word of them is true!

- a - ted, Ev-'ry word of them is true!

- a - ted, Ev-'ry word of them is true!

f

RECIT. PHOEBE.
Leo-nard!

Allegro.

sempre f

RECIT.

FAIRFAX. PHOEBE.

I beg your par - don? Don't you know me?

a tempo

FAIRFAX. C

I'm little Phoe - be! Phoebe? Isthis Phoebe? What, little

p

(Aside.)

Phoe - be? Who the deuce may she be?

WILFRED.

It can't be Phoe - be, sure - ly? Yes, 'tis Phoe - be -

Your sis - - ter Phœ - hel Your own. — lit - - tle

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Your sis - - ter Phœ - hel" and continues with "Your own. — lit - - tle". The piano accompaniment features a mix of chords and moving lines in both hands.

sis - - ter!
CHORUS OF MEN.

Aye, he speaks the truth; 'Tis

Aye, he speaks the truth; 'Tis

The second system begins with the vocal line singing "sis - - ter!" followed by the instruction "CHORUS OF MEN." The lyrics "Aye, he speaks the truth; 'Tis" are repeated in the vocal line. The piano accompaniment continues with similar harmonic support.

PHŒBE. Oh, my

FAIRFAX. Sis - - ter Phœ - hel

Phœ - hel

Phœ - hel

The third system features two vocal parts: PHŒBE. and FAIRFAX. PHŒBE. sings "Oh, my" and FAIRFAX. sings "Sis - - ter Phœ - hel". The piano accompaniment includes a section marked "Re." (Repeat) with asterisks indicating specific notes.

H

bro - ther! So

Why, how you've grown! I did not re_cog_nize you!

sempre p

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal line starts with a whole rest followed by the lyrics 'bro - ther!' and 'So'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked 'sempre p'.

ma - ny years! Oh, my bro - ther!

Oh, my

Detailed description: This system contains the second two vocal lines and the piano accompaniment. The vocal line continues with 'ma - ny years!' and 'Oh, my bro - ther!'. The piano accompaniment continues with the same melodic and rhythmic patterns.

Oh, bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter! Oh, sis - ter!

f

Detailed description: This system contains the final two vocal lines and the piano accompaniment. The vocal line concludes with 'Oh, bro - ther!' and 'sis - ter!'. The piano accompaniment ends with a dynamic marking of 'f'.

WILFRED.

Aye, hug him, girl! There are

FAIRFAX.

three thou mayst hug— Thy fa - ther and thy bro - ther and— my - self. Thy -

- self, for - sooth? And who art thou thy - self?

WILFRED.

PHOEBE.

Good sir, we are he - troth'd, Or more or

WILFRED.

less- But ra_ther less than more. To thy fond care I

Moderato.

p

RECIT.

do commend thy sis - ter. Be to her An

e_ - ver - watchful guardian - ea - gle - eyed! And when she feels (as some - times she does feel)

K u tempo moderato

Disposed to in - discrim - ate ca - resses, Be thou at hand to take those favours from her.

CHORUS of MEN. Be

Be

a tempo moderato

PHOEBE, *tenderly*.

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

p

Allegro non troppo.

1st Verse WILFRED. To thy fra - ter - nal care— Thy sis - ter I com - mend;—
2nd Verse PHOEBE. a - mia - ble I've grown,— So in - no - cent as well,—

From ev - 'ry lurk - ing snare— Thy love - ly charge de - fend:
 That if I'm left a - lone— The con - se - quen - ces fell No

And to a_chieve this end, Oh! grant, I pray, this boon— Oh
 mor - tal can fore - tell, So grant, I pray, this boon— Oh

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with some triplets indicated by a '3' and a curved line.

grant this boon— She shall not quit thy sight, From
 grant this boon— I shall not quit thy sight!

The second system continues the vocal line and piano accompaniment. The vocal line has a slight pause before the second line of lyrics. The piano accompaniment continues with similar harmonic and rhythmic patterns.

morn to af_ter_noon— From af_ter_noon to night— From seven o'clock to two— From

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a more active rhythmic pattern with eighth notes in the bass line.

two to e_ven_tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night {She
 I}

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes a 'cresc.' (crescendo) marking. The system ends with a double bar line.

CHORUS of MEN.

shall not quit thy side! From morn to af - ter - noon = From
 From morn to af - ter - noon = From

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines begin with the lyrics "shall not quit thy side!" followed by a repeat sign and the words "From morn to af - ter - noon = From". The piano accompaniment provides harmonic support with chords and moving lines.

1.
 af - ter - noon to 'leven at night She shall not quit thy side!
 af - ter - noon to 'leven at night She shall not quit thy side! 2nd Verse. PHOEBE. So

The second system features a first ending marked with a box containing the number "1.". The vocal lines continue with the lyrics "af - ter - noon to 'leven at night She shall not quit thy side!". Below the vocal lines, the text "2nd Verse. PHOEBE. So" is written. The piano accompaniment continues with chords and melodic fragments.

2. FAIRFAX.
 With bro - therly read - i - ness, For my fair sis -

The third system begins with a second ending marked with a box containing the number "2." and the name "FAIRFAX.". The vocal line starts with the lyrics "With bro - therly read - i - ness, For my fair sis -". The piano accompaniment features a prominent texture of chords and moving lines, with a dynamic marking of *p* (piano).

-ter's sake, — At once — I — an - swer

"Yes" — That task I un - - der - - take —

M
My word I ne - ver break — I free - ly grant that boon, — And

rall. (Tenderly) *sostenuto* (Kiss.) (Kiss.)
I'll re-peat my plight — From morn to af - ter-noon — From af - ter-noon to night — From

pp rall. *p un poco più lento*

(Kiss) (Kiss) *Animato.*

sev'n o'clock to two— From two to eve-ning meal— From dim twi-light to 'leven at night, From

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.
 From morn to

f BASSES.
 From morn to

cresc. *ff*

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

Andante.

boon!

boon!

Andante.

pp

p

1st & 2nd SOPRANOS.

The pri - s'ner comes to meet his doom; The

TENORS & BASSES.

The pri - s'ner comes to meet his doom; The

mf

* *mf*

*

block, the heads - man, and the tomb. The fun - 'ral bell be - gins to

block, the heads - man, and the tomb. The fun - 'ral bell be - gins to

mf

* *mf*

* *mf*

*

toll; May Heav'n have mer - cy on his soull

toll; May Heav'n have mer - cy on his soull

mf

* *mf*

* *mf*

* *mf*

*

mer - cy

May Heav'n have mer - - cy

May Heav'n have mer - - cy

on his

on his soul!

ELSIE.

Oh,

P

Mer - cy, — thou whose smile — has — shone So many a cap - tive heart up -

trem.

p

-on; Of — all — im - mured with — in — these — walls, To —

day the ve - ry wor - thiest falls. Oh, Mer - cy, — thou whose

SOPRANOS.

TENOR & BASSES.

Oh, Mer - cy, — thou whose

Oh, Mer - cy, — thou whose

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile has shone So ma - ny a cap - tive heart up - on; — Of

all im - mured with - in these — walls The wor -

cresc.

all im - mured with - in these walls, The

cresc.

all im - mured with - in these walls, The

cresc.

thiest, wor - thiest falls.
 ve - ry wor - thiest falls. Oh,
 ve - ry wor - thiest falls. Oh,

dim. *p* *dim.* *p* *dim.* *p*

Oh, Mer - cy.
 Mer - cy, oh, Mer - cy.
 Mer - cy, oh, Mer - cy.

dim. *p*

Doppio movimento
Allegro agitato

FAIRFAX.

My lord! my lord! I

ff *fp*

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell— He is not

CHORUS. SOPRANOS.

there! He is not there! They sought the pris - 'ner's
He is not there! They sought the pris - 'ner's

cell- he is not there! As

cell- he is not there!

R FAIRFAX 1st & 2nd YEOMEN.

escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We

hunt_ed high, We hunt.ed here, The man we sought, with anx - ious care Had
2nd YEOMAN.
We hunt.ed low, We hunt.ed there-The man we sought, with anx - ious care Had

GIRLS.
Now,
van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in to emp - ty air!
van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in to emp - ty air!

by my troth, the news is fair. The man has van-ish'd in - to

S
air. As es_cort for the pri-son-er They sought his cell, in du-ty bound; The
TENORS & BASSES.
As es_cort for the pri-son-er They sought his cell, in du-ty bound; The
FAIRFAX & 1st YEOMAN.
As es_cort for the pri-son-er We sought his cell, in du-ty bound; The
2nd YEOMAN.
As es_cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed high, They
dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed low,
dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed high, We
dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

hunt - ed here, The man they sought with an - xious care Had

They hunt - ed there— The man they sought with an - xious care Had

hunt - ed here, The man we sought with an - xious care Had

We hunt - ed there— The man we sought with an - xious care Had

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

T LIEUTENANT.

(to WILFRED.)

As_tound_ ing news! The pris_ 'ner fled.

Thy life shall for_ feit be in_

WILFRED.

_stead!

My lord, I did not set him free,

I hate the man_ my ri_ val he!

U

LIEUT. (to WILFRED.)

Thy life shall for_ feit be in_

MERYLL.

The pris_ 'ner gone_ I'm all a_ gape!

WILFRED.

-stead: My lord,

Who could have help'd him to es-cape?

PHOEBE.

I did not set him free! In-deed I can't i-ma-gine who! I've no i-dea at all-have

DAME CARRUTHERS.

ELSIE.

you? Of his es-cape no tra-ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.

In-deed I can't i-ma-gine who! I've no i-dea at all, have

POINT.

free! Oh! woe is you? Your an-guish sink! Oh, woe is

you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! What'e'r be-

- tide You are his bride, And I am left A lone-be-reft! Yes, woe is me, I rather think! Yes, woe is

cresc.

TUTTI. p cresc. molto

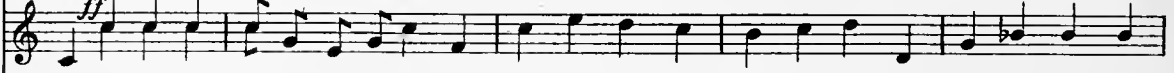
Ah!

me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

molto

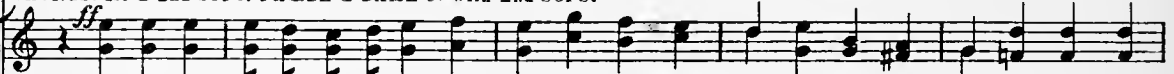
*Allegro con molto brio.**ff*

think. LIEUTENANT.



(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat_ed of its due. Who is, who

CHORUS. 1st & 2nd SOPRS. PHOEBE & DANE C. with 2nd SOPRS.

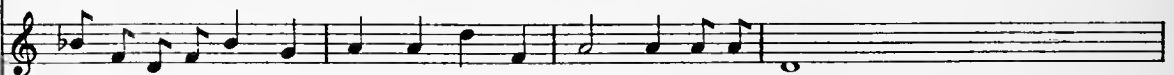


All frenzied, frenzied with despair they rave, The grave is cheat_ed of its due. Who is, who

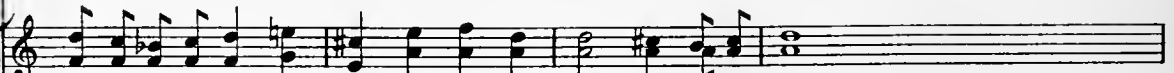
TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.



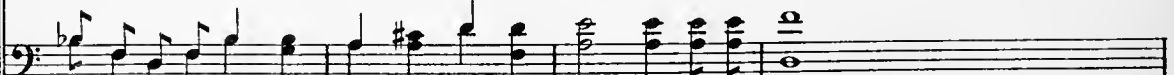
All frenzied, frenzied with despair, they rave, The grave is cheat_ed of its due. Who is, who

Allegro con molto brio.

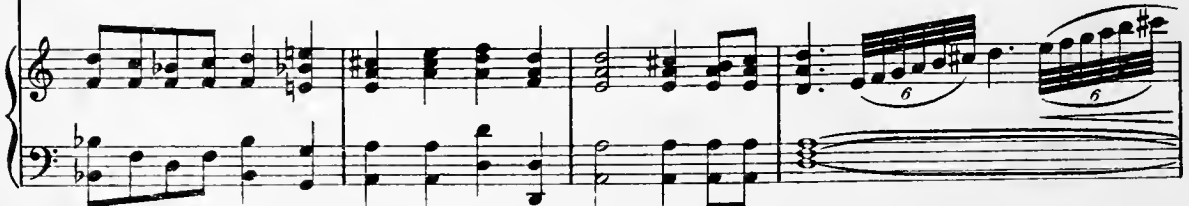
(L.) is the mis_be.got - ten knave Who hath con_triv'd this deed to do?



is the mis_be.got - ten knave Who hath con_triv'd this deed to do?



is the mis_be.got - ten knave Who hath con_triv'd this deed to do?



(L.) Let search, let search be made throughout the land, Or my vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

sf

W

(L.) dread - A thou - sand marks, a thousand marks I'll hand Who brings him here, a live or

dread - A thou - sand marks, a thousand marks he'll hand Who brings him here, a live or

dread - A thou - sand marks, a thousand marks he'll hand Who brings him here, a live o.

sf *sf* *sf*

(L.) dead, Who brings him here, a - live

dead, Who brings him here, a - live

dead, Who brings him here, a - live

Ad. *

(L.) or dead! A thou - sand, thou - - -

or dead! A thou - - - sand

or dead! A thou - sand, thou - - -

Ad. *

(L.) - sand marks, a - live, a - live or dead, a - live, -
 marks, a thou - sand marks, a - live, a - live or dead, a - live, -
 - sand marks, a - live, a - live or dead, a - live, -

8.....

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyrics. The third staff is a vocal line with a bass clef and a key signature of one sharp, also containing the lyrics. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand, with various musical notations such as slurs, accents, and dynamic markings.

(L.) - a - live or dead, Who brings him here, a - live, a - live -
 - a - live or dead, Who brings him here, a - live, a - live -
 - a - live or dead, Who brings him here, a - live, a - live -

8..... *loco*

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The second staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyrics. The third staff is a vocal line with a bass clef and a key signature of one sharp, also containing the lyrics. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand, with various musical notations such as slurs, accents, and dynamic markings. The word "loco" is written above the piano part in the final measures.

sf or dead! _____
sf or dead! _____
_____ or dead! _____

Act II.

No 1.

CHORUS. SOLO-(Dame Carruthers.)

Andante non troppo lento.

PIANO.

p *p marcato*

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *ff*

Ped. * Ped. * Ped. *

dim. *p*

Ped. * Ped. *

p *p*

1st & 2nd SOPRANOS.

Night— has spread her pall once more, And the pris - - 'ner still is

free: O - - pen is his dun - geon door, Useless his

dun - - geon key! He has sha - - ken

1st. SOP.

off his yoke— How, no mor - tal man can tell!

unis.

Shame — on lout - ish jail - or-folk— Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nel! — Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and

cord, Fetter and chain, Dungeon of stone, All are in vain— Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

ye!
CHORUS. 1st & 2nd SOPRANOS. *f* *sf* *unis.*
Pretty warders are ye! Whom do ye ward? Spite of ye all, he is free-he is

free! Whom do ye ward? Pretty warders are ye!

TENORS *f*
Up and down, and in and out. Here and there, and round a bout; Ev'ry chamber, ev'ry house,
BASSES.
Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,
Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Where a beetle black could creep, Ev'ry out.let, ev'ry drain, Have we search'd, but all in vain, all in
Where a beetle black could creep, Ev'ry out.let, ev'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye
vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry
vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry

ward? Night _____ has spread her

chamber, ev_ry outlet Have we search'd, but all in vain! Warders are

chamber, ev_ry outlet Have we search'd, but all in vain!

f

p

♩

pall once more and the pris - 'ner still is free:

we. Whom do we ward? Whom do we ward?

Warders are we. Whom do we

f

♩

O - - pen is his dun - geon door, Useless his dun - - geon

Warders are we. Spite of us all he is free, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is

*And. * And. * And. * And. **

key! O - - pen is his

free! Pretty warders are we, he is free!

free! Spite of us all he is free, he is free!

cresc.

dun - geon door, He is free! He is
 Spite of us all he is free, he is free! Pretty warders are we, he is free! He is
 Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! Pretty warders are ye, he is free! He is free! — Pretty warders are ye
 free! He is free! He is free! — Pretty warders are we!
 free! He is free! He is free! — Pretty warders are we!

* * * * *

No. 2.

SONG—(Point.)

Allegro comodo.

VOICE.

PIANO.

1. Oh! a pri_vatchbuf.foon is a
2. If you wish to suc_ceed as a
3. If your mas_ter is sur_ly, from
4. Comes a Bish_op, may-he, or a
5. Tho' your head it may rack with a

light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
 jes_ter, you'll need To con_sid_er each per_son's au_ri_cular: What is
 get_ting up ear_ly (And tem_pers are short in the morn_ing;) An in_
 sol_emn D. D.— Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
 hil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be

mora to the night he's so joy-ous and bright, And he bub-bles with wit and good-
 all right for B would quite scan-da-lize C (For C is so ve-ry par-
 -op-er-tune joke is e-nough to pro-voke Him to give you, at once, a month's
 not pull his hair-don't stick pins in his chair: He don't un-der-stand prac-ti-cal
 me-py and flat-they don't fine you for that, If you're pro-per-ly quaint and a-

-hu-mour! He's so quaint and so terse, both in prose and in verse; Yet though
 -ti-cular); And D may be dull, and E's ve-ry thick skull Is as
 warn-ing. Then if you re-frain, he is at you a-gain, For he
 jok-ing. If the jests that you crack have an or-tho-dox smack, You may
 -mus-ing! Tho' your wife ran a-way with a sol-dier that day, And took

peo-ple for-give his trans-gres-sion, There are one or two rules that all
 emp-ty of brains as a la-dle; While F is F sharp, and will
 likes to get va-lue for mo-ney; He'll ask then and there, with an
 get a bland smile from these sa-ges; But should they by chance, be im-
 with her your tri-ble of mo-ney; Bless your heart, they don't mind-they're ex-

colla. voce

fa-mi-ly fools Must ob-serve, if they love their pro-fes-sion! There are
 cry with a carp, That he's known your best joke from his cra-dle! When your
 in-so-lent stare, "If you know that you're paid to be fun-ny?" It
 -port-ed from France, Half-a-crown is stopp'd out of your wa-ges! It's a
 -ceed-ing-ly kind-They don't blame you-as long as you're fun-ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what hu - mour they flout, You can't let your self go; And it *does* put you out When a adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a gen - e - ral rule, Tho' your zeal it may quench, If the fa - mi - ly fool Tells a com - fort to feel If your part - ner should flit, Tho' *you* suf - fer a deal, They don't

cv - er de - gree, Must ob - serve, if they love their pro - per - son says, "Oh, I have known that old joke from my scowl on his face, If you know that you're paid to be joke that's too French, Half - a - crown is stopp'd out of his mind it a bit - They don't blame you - so long as you're

1, 2, 3 & 4. 5.
- fes - sion. fun - ny!
cra - dle!"
fun - ny?
wa - ges!

ff

No 3.

DUET:— (Point and Wilfred.)

Allegro vivace. 8/8

PIANO.

POINT.

1. Here - up - on we're both a - greed, All that we two Do a - gree to We'll se -
 2. In re - turn for my own part I am mak - ing Un - der - tak - ing, To in -

WILFRED.

1. Here - up - on we're both a - greed, All that we two Do a - gree to We'll se -
 2. In re - turn for your own part You are mak - ing Un - der - tak - ing, To in -

- cure by sol - emn deed, To pre - vent all Er - ror men - tal. You on El - sie are to
 - struct you in the art (Art a - maz - ing, Won - der rais - ing) Of a jes - ter, jest - ing

- cure by sol - emn deed, To pre - vent all Er - ror men - tal.
 - struct me in the art (Art a - maz - ing, Won - der rais - ing)

call With a sto_ry Grim and go_ry;
free. Proud po_si_tion- High am_bi_tion!

How this Fair_fax died, and all I de_
And a live_ly one I'll be, Wag-a-

I to swear to! I to swear to!
Wag-a - wag-ging, Wag-a - wag-ging,

-clare to You're to swear to! I de_clare to, I de_
- wag-ging, Ne-ver flag-ging, ne-ver flag - ging, ne-ver

I to swear to, You de_clare to, I to swear to!
ne-ver flag - ging, Wag-a - wag - ging, ne-ver flag - ging!

-clare to, I de_clare to You're to swear to, I de_clare to!
flag - ging, Wag-a - wag - ging, ne-ver flag - ging, Wag-a - wag - ging!

Tell a tale of cock and bull, Of con - vin - cing

Tell a tale of cock and bull, Of con - vin - cing

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

What a tale of cock and bull! bull! What a tale of

What a tale of cock and bull! bull!

cock, What a tale of cock, What a tale of cock and bull, cock and
What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

bull, cock and bull! Heav'n de fend us! What a tale of cock and bull!
bull, cock and bull! Heav'n de fend us! What a tale of cock and bull!

cresc. *ff*

The second system continues the musical score. It includes two vocal staves and a piano accompaniment. The piano accompaniment includes dynamic markings: *cresc.* and *ff*.

The third system shows the piano accompaniment for the third system of the score. It consists of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes.

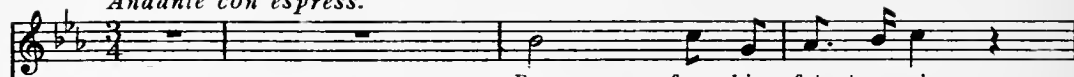
The fourth system shows the piano accompaniment for the fourth system of the score. It consists of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes.

No. 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE.



PIANO.



pris - - 'ner still, A pris - 'ner— still? Ah, is not one so

dim. *p*

tied— A pris - 'ner still?

f

Free, yet in fet - ters held Till his last hour,—

Gyves that no smith can weld, No rust— de - voure!

Al - though a monarch's hand Had set him free,

Of all the cap-tive band— The sad - - - - - dest

he, The sad - - - - - dest he! Of all the cap-tive band— The

sad-dest sad - - - - - dest he!

No. 5.

QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

Allegretto. Tempo di Gavotte.

KATE.

1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

D. CARRUTHERS.

1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.

1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt. MERYLL.

1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

PIANO.

wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is

wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is

wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is

wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is

dim. *p*

- headed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

p. *p*

- headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p. *p*

- head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

- head-ed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid - ensigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar he a

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

Slower.

SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

RECIT.
MERYLL.

VOICE.

PIANO.

Hark! What was that, sir?

RECIT.

FAIRFAX.

MERYLL.

Why, an ar-que-bus-Fired from the wharf, un-less I much mis-take. Strange—

and at such an hour! What can it mean?

p a tempo

cresc.

CHORUS.
TENORS.

Now what can that have been— a shot so late at night, E -

BASSES.

Now what can that have been— a shot so late at night, E -

-nough to cause af - fright! What can the por - tent mean?

-nough to cause af - fright! What can the por - tent mean?

TUTTI.
SOPRANOS.

Are foe-men in the land? Is Lon-don to be wreck'd? What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

dan-ger is at hand? Let us un - der-stand What dan-ger is at
 What are we to ex-pect? What dan-ger is at hand What dan-ger is at

sf * *sf* *

RECIT. *LIEUT.*
 hand! Who fired that shot! At once the truth de-clare!
 hand!

RECIT.
fp

* *

POINT.
 My lord 'twas he— to rash-ly judge for—
WILFRED.
 My lord, 'twas I— to rash-ly judge for-hear!

f *mf*

Allegro con brio.

bear!

ff *p*

POINT.

WILFRED.

Or a spec_tre all ap_pal-ling—
Like a ghost his vi_gil keep-ing— I be—

pp

I should ra_ther call it crawl-ing— He was crawling—
_ held a fi_gure creep-ing— He was creep-ing— He was

Crawling! He was crawling— Crawling!
creep-ing, creep-ing— He was creep-ing— He was creep-ing, creep-ing— Not a

moment's hes_i - ta - tion - I my - self up - on him flung, With a hur - ried ex - clam - a - tion To his

dra - per - ies I hung; Then we clos'd with one an - o - ther In a rough - and - tumble smother; Col'nel

Fair - fax and no o - ther Was the man to whom I clung!

ELSIE with 1st SOPRS.
PHOEBE & DAME C. with 2nd SOPRS.
FAIRFAX with TENORS.

Col'nel Fair - fax and no o - ther, Col'nel
LIEUT. & MERYLL with BASSES.

Col'nel Fair - fax and no o - ther, Col'nel

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

POINT.

It re - sem - bled more a struggle -

WILFRED.

Af - ter migh - ty tug and tus - sle - He, hy

p *pp*

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The middle staff is another vocal line, labeled 'WILFRED.', which begins with a quarter rest and then follows a similar melodic pattern. The bottom staff is a piano accompaniment, with the right hand playing a series of eighth notes and the left hand playing chords. Dynamics markings 'p' and 'pp' are present.

Or by some in - fer - nal juggle - I should

dint of stronger muscle - From my clutches quickly slid - ing -

The second system continues the musical piece. The vocal lines (top and middle staves) contain the lyrics 'Or by some in - fer - nal juggle - I should' and 'dint of stronger muscle - From my clutches quickly slid - ing -'. The piano accompaniment (bottom staff) continues with eighth-note patterns in the right hand and chords in the left hand.

ra - ther call it slip - ping - Or es - cap - ing to the ship - ping -

With the view, no doubt, of hid - ing - With a

The third system concludes the musical piece. The vocal lines (top and middle staves) contain the lyrics 'ra - ther call it slip - ping - Or es - cap - ing to the ship - ping -' and 'With the view, no doubt, of hid - ing - With a'. The piano accompaniment (bottom staff) continues with eighth-note patterns in the right hand and chords in the left hand.

Id de - scribe it as a shiv - er -
 gasp, and with a quiv - er - Down he dived in - to the ri - ver, And, a -

- las, I can not swim! **TUTTI.**
CHORUS.
p It's e - nough to make one shiv - er, With a *f* gasp, and with a quiv - er, Down he
p It's e - nough to make one shiv - er, With a *f* gasp, and with a quiv - er, Down he

WILFRED.
 In - ge -
p dived in - to the ri - ver, It was ve - ry brave of him!
p dived in - to the ri - ver, It was ve - ry brave of him!

POINT.

1 should

_ nu _ i _ ty is catching; With the view my king of pleasing, Ar_ que _ bus from sen_ try snatching—

ra_ther call it seiz_ ing—

With an ounce or two of lead I des_ patch'd him thro' the head!

TUTTI.
CHORUS.

With an *f*

With an *f*

WILFRED.

I dis_ charg'd it without winking, Lit_ tle

ounce or two of lead He des_ patch'd him thro' the head!

ounce or two of lead He des_ patch'd him thro' the head!

p

POINT.
I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing-

**TUTTI.
CHORUS.**
He dis -
He dis -

POINT.
I should

WILFRED.
Like a stone I saw him sinking-

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead. Like a heavy lump of lead.

Like a stone, my boy, I said- Like a

Like a heavy lump of lead.

stone, my hoy, I said— A - ny - how the man is dead. Whether

Ad

stone or lump of lead! **TUTTI.**
CHORUS. *cresc.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc. *f*

** Ad **

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve - ry, ve - ry dead! And it

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve - ry, ve - ry dead! And it

ff *f*

stringendo

mat - ters ve - ry lit - tle whether stone or lump of lead, It is ve - ry, ve - ry certain that he's

mat - ters ve - ry lit - tle whether stone or lump of lead, It is ve - ry, ve - ry certain that he's

stringendo

RECIT. LIEUT.

The riv - er must be dragged - No time be

ve - ry, ve - ry, dead!

ve - ry, ve - ry, dead!

ff *ff* *ff* *RECIT.*

lost, The bo - dy must be found, at a - ny cost. To this at -

- tend with-out un - due de - lay; So set to work with what dis-patch ye

a tempo

p a tempo animato

may!

TUTTI CHORUS.

Yes, yes, we'll set to work with what dispatch we may!

Yes, yes, we'll set to work with what dispatch we may!

Hail the va - liant fel - low who Did - this

Hail the va - liant fel - low who Did this

ff

deed_ of der.ring-do! Hon - ours wait on such an
 deed of der.ring-do! Hon - ours wait on such an

f

Red. *

one; By my head, 'twas brave - - ly done, 'twas
 one; By my head, 'twas brave - - ly done, 'twas

brave - - ly done! Now, by my head, 'twas bravely done!
 brave - - ly done! Now, by my head, 'twas bravely done!

Red.

*

airfax - This is an art in itself and must be studied gravely & conscientiously.

No. 7.

TRIO.—(Elsie, Phoebe, and Fairfax.)


Allegretto grazioso. ELSIE. 2nd Verse.


VOICE. 


VOICE.  FAIRFAX. 1st Verse.

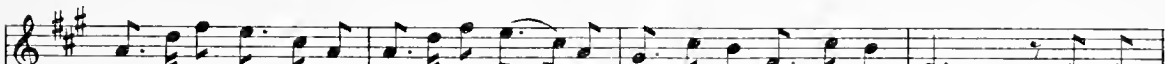
PIANO.  A


Allegretto grazioso.


 made the best use of his time, — His twig he'll so care-ful-ly lime — That

 man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And



 ev - e-ry bird Will come down at his word. What - ev - er its plu-mage or clime. He must

 stu - dy all day, In me - tho-di-cal way, How to flat-ter, ea-jole, and per-suade He should



learn that the thrill of a touch May mean lit - tle, or - no - thing, or much; It's an -
 'pre-n-tice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought —
 when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart. —

— to be treat - ed as such. It is pure - ly a mat - ter of skill, — Which
 PHOEBE.
 It is pure - ly a mat - ter of skill, — Which
 — of — a queen! It is pure - ly a mat - ter of skill, — Which

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

1. & 2. 3.

If he's

PHOEBE.

Then a

p *f*

glance may be tim - id or free, ——— It will va - ry in might - y de-

- gree, ——— From an im - pu - dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u - lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've

rall.

It is
 tried! Ne - - ver be sure till you've tried! It is
 It is

rall. *a tempo*

colla voce *a tempo*

Red *

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But
 pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But
 pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, — to make sure —

Jill If he wants to make sure, — of his Jill, But ev - 'ry

Jill If he wants to make sure, — of his Jill, But ev - 'ry

of — his Jill! sure — of his Jill! If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

QUARTET.—(Elsie, Phoebe, Fairfax, & Point.)

*Fairfax - Here we is the mood of the verities
of my love - Go thou & apply it
elsewhere*

Allegretto grazioso.

ELSIE.

VOICE.

When a woo-er Goes a - wooing, Naught is tru - er Than his

PIANO.

joy.

FAIRFAX.

Maid - en hush - ing All his su - ing - Bold - ly blush - ing - Brave - ly coy! Brave - ly

ELSIE.

Bold - ly blush - ing - Brave - ly coy!

Oh, the
PHOEBE.

Oh, the

coy! ——— Bold - ly blush - ing - POINT.

Oh, the

Oh, the happy days of do - -

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the
 happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the
 happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the
 .ing! ————— Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

*Ad. **

sweets that ne - ver cloy!
 sweets that ne - ver cloy! When a brother leaves his sister For an -
 sweets that ne - ver cloy!
 sweets that ne - ver cloy!

- oth.er, Sis. ter weeps. Tears that trickle, Tears that blister - Tis but mickle Sis. ter reaps! Tears that

ELsie. Oh, the
 PHceBE. Oh, the
 FAIRFAX. Oh, the
 POINT. Oh, the

tric - - kle, Tears that blis - - ter—

Oh, the doing and un - do - -

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a
 doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a
 doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a
 - ing, _____ Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

D

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

When a jes - ter Is out - witted, Feelings

SLOWLY

fes - ter, Heart is lead! Food for fishes On - ly fitted, Jes - ter wishes He was

dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!

Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes.ter goes a -

Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes.ter goes a -

Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes.ter goes a -

— Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes.ter goes a -

-woeing, And he wishes he _____ was dead! Oh, the do.ing and un -

-woeing, And he wishes he _____ was dead! Oh, the do.ing and un -

-woeing, And he wishes he _____ was dead! Oh, the do.ing and un -

-woeing, And he wishes he _____ was dead! Oh, the do.ing and un -

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

dim.

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

p

rall.

Dame Carruthers
Meryll - no. Meryll's hand
Dame - It's the same thing -
Meryll. Do it?

No. 9.

DUET--(Dame Carruthers and Sergeant Meryll.)

Allegro vivace e con brio.

PIANO. *f*

DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo.ta.ry Flushed with cap - ture,

p

Seeks the no.ta.ry, Joy and jol.li.ty Then is pol.i.ty; Reigns fri.vol.i.ty!

Rap - ture, rap - ture! Joy and jol.li.ty Then is pol.i.ty; Reigns fri.vol.i.ty

SERGEANT MERYLL.

Rap-ture, rap - ture! Dole - ful, dole - ful! When hu-man-i - ty, With its soul full

Of sat-an-i - ty, Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

Dole - ful, dole - full! Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

DAME CARRUTHERS.

Dole - ful, dole - ful! Joy - ful, joy - ful! When vir-gin-i-ty Seeks, all coy - ful,

Man's af. fin. i - ty; Fate all flow. er - y, Bright and bow. er - y Is— her dow. er - y!

Joy - ful, joy - ful! Fate all flow. er - y, Bright and bow. er - y Is— her dow. er - y,

SERGEANT MERYLL.

Joy - ful, joy - ful! Ghast - ly, ghast - ly! When man, sor - row. ful, First - ly, last - ly,

Of to - mor. row full, Af - ter tar. ry. ing, Yields to har. ry. ing—Goes a - mar. ry. ing,

DAME CARRUTHERS.

Joy - ful, joy - full Joy - ful, joy - full!

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics. The piano accompaniment is shown in grand staff notation (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Joy - ful, joy - full Joy - ful, joy - ful, joy - full!

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!

The second system continues the vocal and piano parts. The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,

Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

The third system concludes the piece. The piano accompaniment includes a *dim.* (diminuendo) marking in the left hand and a *f* (forte) marking in the right hand.

Seeks the no-ta-ry. Joy andjol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!
Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Joy andjol-li-ty Then is po-li-ty; Reignsfrivoli-ty!
Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks capti-vi-ty!

Rap-ture, rap-ture, Rap-ture, rap-ture,
Dole-ful, dole-ful! Dole-ful, dole-ful!

f

Rap - - ture, Rap - - ture, rap - -

f

Dole - - ful, Dole - - ful, dol - -

- ture, rap - - ture! Joy and jol - li - ty, Then is

- ful, Dole - - ful! Court - ing pri - vi - ty, Down de -

po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - ture!

- cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - ful!

ff

Andante grazioso.

PIANO.

p

1st & 2nd SOPRANOS.

Comes the pret.ty young bride, a -

p

...hush - ing, ti - mid.ly shrink - ing - Set all thy fears a - side - cheer - i - ly, pretty young bride! -

1st SOPRANOS.

2nd SOPRANOS.

Brave is the youth to whom thy

Brave is the youth to whom thy

p

lot thou art willing-ly link - ing!

lot thou art willing-ly link - ing!

Ad. * *Ad.* *

Flow-er of valour is he— lov-ing as lov-ing can he! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Ad. * *Ad.* *

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn _____ of the

Ad. * *Ad.* * *Ad.* * *Ad.* *

day: Take him, be true to him— Ten - der— his—

day; Take him, be true to him— Ten - der— his—

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "day: Take him, be true to him— Ten - der— his—" and "day; Take him, be true to him— Ten - der— his—". The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. There are dynamic markings like *ff* and *mf* and a tempo marking *Al.* at the beginning.

due to him— Honour him, — honour him, — love —

due to him— Honour him, — honour him, — love —

The second system continues the vocal and piano parts. The vocal lines have lyrics: "due to him— Honour him, — honour him, — love —" and "due to him— Honour him, — honour him, — love —". The piano accompaniment features a treble and bass clef staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. There are dynamic markings like *cresc.*, *mf*, and *ff*, and a tempo marking *Al.* at the beginning.

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

PHOEBE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

DAME CARRUTRERS.

'Tis said that joy in full per - fec - tion Comes on ly

The third system is a trio section. It features three vocal staves and a piano accompaniment. The vocal lines are for Elsie, Phoebe, and Dame Carrutgers. The lyrics are: "and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly" for Elsie, "and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly" for Phoebe, and "'Tis said that joy in full per - fec - tion Comes on ly" for Dame Carrutgers. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. There are dynamic markings like *mf*, *dimin.*, and *pp*, and a tempo marking *Al.* at the beginning.

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

bit - ter we - shall find. If this be so, and men say tru - ly, My

bit - ter we - shall find. If this be so, and men say tru - ly, Her

bit - ter we - shall find. If this be so, and men say tru - ly, Her

day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-loyd, un-al-loyd, This is my joy - - - day un - al - loyed!

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-loyd, un-al-loyd, This is her joy - - - day un - al - loyed!

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-loyd, un-al-loyd, This is her joy - - - day un - al - loyed!

dim. *pp*

- loyed, un-al-loyd, This is my joy - - - day un - al - loyed!

- loyed, un-al-loyd, This is her joy - - - day un - al - loyed!

- loyed, un-al-loyd, This is her joy - - - day un - al - loyed!

CHORUS.

With
Yes, yes. With

rall. *a tempo* *f*

rall. *p* *a tempo* *f*

Moderato marziale.

hap-pi-ness her soul is cloy-ed. This is her joy-day un-al-loyed!

hap-pi-ness her soul is cloy'd This is her joy-day un-al-loyed!

Moderato marziale.

f

SOLO.
LIEUT.

Hold, pret-ty one! I bring to thee News-good or

p

ill, it is for thee to say. Thy hus-band

tr

lives - and he is free, And comes to claim his bride this ve - ry

ff

Un poco meno mosso e agitato.

ELsie,
day! No! no! re-call those words - it can-not be!

P *cresc. molto*

f DAME CARRUTHERS & PHOEBE.
Oh, day of ter - ror! Oh, day of ter - ror!

f LIEUT. MERYLL & WILFRED.
Come, dry these un-be-com-ing tears, Most joy - ful ti-dings greet thine ears.

f KATE & 1st & 2nd SOPR.
Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.
Oh, day of ter - ror! Oh, day of ter - ror!

ELsie.

Oh, Leo - nard,

DAME & PHOEBE.

The man to whom thou art al - lied

LIRUT, MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - ror!

Day of ter - ror! day of tears!

8

And. * And. *

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art al-lied Ap-pears to claim thee as his

Day of ter - ror!

Day of ter - ror! day of tears! Who is the

8

And. * And. *

come thou to my side, And claim me
 The man to whom thou art al - lied Ap - pears to
 bride, The man to whom thou art al - lied Ap - pears to claim thee as his
 Who is the man who in his pride claims thee
 man who, in his pride claims thee

8

And. *

as thy lov - ing bride. Day of ter - ror! day of tears!
 claim thee as his bride. Day of ter - ror! day of tears!
 bride as his bride?
 bride as his bride?
 as his bride? Day of ter - ror! day of tears!
 as his bride? Day of ter - ror! day of tears!

And. *

FAIRFAX. (*sternly.*)

All thought of Leo-nard Mer-yll

set a-side. Thou art mine own I claim thee as my bride.

CHORUS.
Thou art his own, a-las, he claims thee as his bride!
Thou art his own, a-las, he claims thee as his bride!

RECIT. ELSIE.
A

sup-pliant at thy feet I fall: Thine heart will yield to pi-ty's call!
FAIRFAX.
Mine is a

heart of mas_sive rock, Un - moved by sen_ti_men_tal shock!

CHORUS. *f*

Thy hus - band

Thy hus - band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leo - nard. my loved one— come to me. They

he!

he!

Andante espress. e con moto. *Andante.*

dim. *p*

bear me_ hence a - way! — But though they take me

far from thee My heart is— thine— for aye! My

Pia. * *Pia.* *

bruised heart, My broken heart, Is thine, my own, for

aye! Is thine, — is — thine, — my —

Pia. * *Pia.* * *Pia.* *

own, — is — thine, — for aye!

appassionato

f * *dim.* *ff*

Un poco più vivo.

Sir, I o-hey, I am thy bride; But ere the fa.tal hour I said the say That

placed me in thy pow'r, Would I had died! Sir, I o-bey! I am thy bride!

Allegro vivace e con fuoco. **ff** FAIRFAX.
Leo - nard! My own!

ELSIE
Ah! With hap - pi-ness my soul is cloyed, —

FAIRFAX.
With hap - pi-ness my soul is cloyed, —

This is our joy - day un - al - loid! —

This is our joy - day un - al - loid! —

sf

CHORUS.

Yes! yes! With hap - pi - ness their souls are cloyed, —

Yes! yes! With hap - pi - ness their souls are cloyed, —

This is their joy - day un - al - loid! — With

This is their joy - day un - al - loid! With

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their

joy - - day un - al - loyed,

joy - day un - al - loyed, un - - al - loyed!

joy - day un - al - loyed, un - - al - loyed!

POINT.

Oh thought - less crew! Ye know not what ye

RECIT. (slower.)

dol At - tend to me, and shed a tear or two - For

rall.

A tempo I?

I have a song to sing, O!

CHORUS.

pp Sing me your song, O!

pp Sing me your song, O!

dim.

p

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who

sipped no sup and who craved no crumb, As he sighed for the love of a la-dye!

Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

p

Ool

p

Ool

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

ELSIE.

I have a song to sing, O!

ff ^ ^ ^ ^ *dim.*

What is your song, O!

ff ^ ^ ^ ^ *dim.*

What is your song, O!

p

ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life -

W. * W. * W. *

long. O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord, - but who

W. * W. * W. *

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

W. * W. * W. *

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!

W. * W. * W. * W. *

1st SOP. with ELSIE.

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

2nd SOPS.

p Ool

TEN & BASS.

p Ool

Ad. * *Ad.* * *Ad.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

* *Ad.* * *Ad.*

f PHOEBE & DAME C with ELSIE.*cresc. e animato.*

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

f Ool*f* Ool*cresc. e animato.*

f

cresc.

sipped ro sup and he craved no crumb, As he sighed for the love of a la - dye!

cresc.

cresc.

***ff* TUTTI.**

Heigh - - - - - dy! Heigh - -

Heigh - - - - - dy! Heigh - -

ff

- - - - - dy! Heigh - - - - -

- - - - - dy! Heigh - - - - -

- dy! Heigh - - - dy! Heigh - - -

- dy! Heigh - - - dy! Heigh - - -

The first system consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics '- dy! Heigh - - - dy! Heigh - - -'. The piano accompaniment is on the bottom staff, with a treble and bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

- - dy! Heigh - - - - -

- - dy! Heigh - - - - -

The second system continues the vocal and piano parts. The vocal lines have lyrics '- - dy! Heigh - - - - -'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a fermata over the final notes of the vocal lines.

- dy! - - - - -

- dy! - - - - -

The third system shows the vocal lines with lyrics '- dy! - - - - -'. The piano accompaniment continues. The system ends with a double bar line and a fermata over the final notes.

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THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU."
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
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WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

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I KNOW A YOUTH.
THE HORNPIPE.
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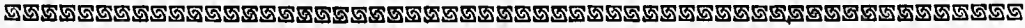
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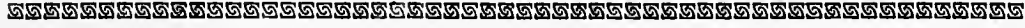
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